

Symphony/Sinfonia

Saturday, February 26 & Sunday, February 27

PROGRAM NOTES

Boulogne:

In 1760s and 1770s Paris, Saint-Georges was surrounded by symphonists, such as his mentor Jean-François Gossec and friend Simon Leduc. Orchestral concerts featured symphonies by local composers, by Mannheim symphonists such as Carl Stamitz and Christian Cannabich, and by visitors, including Mozart, whose 1778 visit included a warm reception for his 'Paris' symphony. Saint-Georges also played or conducted most of the Paris premieres of Haydn's symphonies in the 1770s and 1780s which gave him direct experience of the most progressive works in the genre.

In spite of being at the very centre of all this activity, Saint-Georges seems not to have been particularly interested in composing symphonies. His only extant works in the genre are the two works published as Op.11 which are excellent examples of the cosmopolitan French symphonic style. The second symphony has a charmingly lively first movement, with a Haydnesque Sturm und Drang development section. Its central Andante movement echoes the contrapuntal writing of late French Baroque or early classical composers such as Antoine Dornel (1691–1764). <https://www.artaria.com/>

Salieri:

Antonio Salieri was born in Legnano near Venice. Orphaned as a teenager, he ended up in Vienna apprenticed to the Bohemian composer Florian Gassmann. He wrote his first (of forty) operas when he was nineteen. He became Chamber Composer and Conductor of the Italian Opera when he was twenty-four and was the dominant force in Italian Opera in Vienna for nearly thirty years. Appointed Hofkapellmeister in 1788, he was responsible for music at the court chapel. He was the first director of the Vienna's Sing-Akademie and taught Beethoven, Schubert, and Liszt.

Salieri didn't really write the Sinfonia "La Veneziana" as a true sinfonia. It is the invention of a modern editor, Pietro Spada, who took the overture to Salieri's opera *La scuola de' gelosi* (The school for jealousy) and combined it with the overture to his *La partenza inaspettata* (The unexpected departure) to form a three-movement sinfonia. The three movements are quintessentially Italian in style: clear, tuneful, ebullient. At the beginning of the nineteenth century, Salieri knew that times and tastes were changing, so he essentially stopped composing. "I realized that musical taste was gradually changing in a manner completely contrary to that of my own times," he said. "Eccentricity and confusion of genres replaced reasoned and masterful simplicity." ©2017 John P. Varineau

Mozart:

Approximately one third of Mozart's total symphonic output was generated in just two years between 1772–1774. After that, between the summer of 1774 and the spring of 1778, Mozart turned away from symphonic writing because other forms of instrumental compositions received his interest. One of the most interesting and polished symphonies emanating from fertile two-year period was Symphony No. 29, K. 201.

On every count, Symphony No. 29 is a fine specimen of gallant writing: well bred, charming, polite and faithful to the Viennese classical model. Its light-hearted charm and elegance intends a work which is truly meant to entertain and delight. For this purpose, Mozart chose to score the work modestly. Aside from the basic string component, only a pair of oboes and pair of horns are required. The economy of means in no way limits or impedes its symphonic character.

Overall, the music remains elegant and cheerful until the close. A symphonic silence after Symphony 29 led to a significant change when Mozart returned to the genre: a much broader canvas, scope and emotion would infuse the later works. Symphony No. 29 summarized a world and a style which was young and fresh, but not quite different from the maturity and content of Mozart's future style. © Marianne Williams Tobias, 2016.

ORCHESTRA

Violin 1 Margie Rice, Concertmaster Jeremy Clay Katherine Wang	Cello Clovice Lewis, Principal Jean Craig Rebecca Jimenez
Violin 2 Becky Kuntz, Principal Margaret Arner Yvonne Kramer Heidi Peterman	Bass Larry Ames, Principal
Viola Jeff Ives, Principal Alyssa Boge	Oboes Jeff Champion Belinda Rosen
	Horns John Lounsbery Randy Masserlink

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The Ukiah Symphony Association members and advisor for their countless hours of work.

All the Ukiah Symphony Orchestra musicians for their hours of rehearsal and travel time to bring us the gift of live classical music.

Music Director, Phillip Lenberg, for his artistic leadership and his ability to be flexible with last minute program changes due to the everchanging COVID19 protocols.